

The Musical World.

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VOL. 40—No. 50.

SATURDAY, DECEMBER 13, 1862.

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ALL SAINTS, KENSINGTON PARK.

A Grand Concert

will take place in the

NEW VICTORIA HALL, ARCHER STREET,

This EVENING, SATURDAY, December 13th,

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TO COMMENCE AT EIGHT O'CLOCK.

Programme.

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M. Benedict, Signor Piatti, and Herr Engel; Air, "The Harp that once through
Tara's Halls" (Moore), Miss Rochfort; Solo, Piano, Le Chant des Noces (Ascher),
M. Ascher; Air, "Love in her eyes" (Handel), Herr Reichardt; Romance, "O
Libonne" (Donizetti), Signor Fortuna; a. L'arnes et Soupirs, b. Charnes et
Sourires, Deux Bagatelles pour Harmonium (Engel), Herr Engel; Air, "Oh! mon
Fernand" (Donizetti), Mdle. Floriani; a. Berceuse, b. Monferrina, pour Piano et
Violoncello (Benedict et Piatti), M. Benedict et Signor Piatti.

SECONDE PARTIE.

Romance, "Consoler moi" (Ascher), Mdle. Floriani; Duo, sur le Prophète,
pour Piano et Harmonium (Engel), M. Ascher et Herr Engel; Air, "Love's re-
quest," by Campbell Clarke, Esq. (Reichardt), Herr Reichardt; Fantasia, sur le
Trovatore (Piatti), Signor Piatti; Canzona, de Marco Spada (Auber), Madlle.
Floriani; Galop, Pianoforte, Sans Souci (Ascher), M. Ascher; Song, "Sérénade"
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On this occasion the programme will entirely consist of the Welsh National Me-
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Second Choirs will be united, accompanied by a Band of Harps, including Mr. J.
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own fantasias on "Guillaume Tell" and "Il Barbiere," and accompany Mr. Cooper in
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MRS. JOHN MACFARREN will give her New
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In the Press.

No.					
5.	"Let us break their bonds" (<i>Messiah</i>).
6.	"And the glory of the Lord" (<i>Messiah</i>).
7.	"Let their celestial concerts" (<i>Samson</i>).
8.	"But as for his people" (<i>Israel in Egypt</i>).
9.	"The King shall rejoice" (<i>Coronation Anthem</i>).
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11.	"For unto us a child is born" (<i>Messiah</i>).

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"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard of London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enhance the merits of its interesting plot. It should be added that this little *bijou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal*.

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REMARKS ON THE RENDERING OF THE
"SINFONIA EROICA."*

(Concluded from Page 772.)

The execution, when the notes are sustained (as, for instance, the A flat of the flute in the last musical example), like the *mezza di voce* of the singer, is far less difficult in the short periods, such as the examples from the *Eroica*, than in the long ones in other symphonies of Beethoven requiring the same expression—as, for instance, in the beginning of the *Pastoral Symphony*, then in the *allegretto* of the VIIth, in many passages of the IXth, &c. Most difficult of all, however, is the transition from the *crescendo* to the *decrecendo*; the ascension and descent pass over a gentle eminence, sloping down at the same angle on both sides; the very slightest jerk forms a break in the smooth level of the descent.

The usual contrasts between *forte* and *piano* are found just the same in Beethoven as in his predecessors. What, however, is original in him is the unexpected breaking off of the *forte* before a fresh motive, commencing *piano*.

He employs this form of expression in two ways.

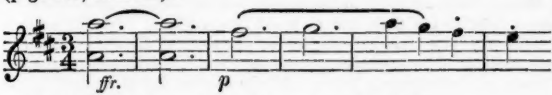
In the first place, as a preparation for a surprise, when the *forte* begins, but, as it were, only to make room for the following *piano* period, or to fling open boisterously the door for it. This is done most strikingly, for instance, in the *scherzo* of the A major Symphony:—



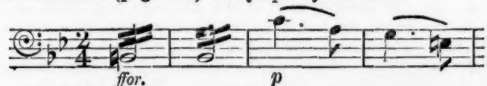
And in exactly the same manner in the F major Symphony, No. VIII.:—



Similarly even in the Symphony No. II., in the trio of the *scherzo* (page 107, *Simrock*):—



and in the finale (page 159) of Symphony No. IV.:—



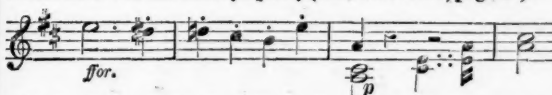
In the *Eroica*, we must refer to this head the first two chords *f*, in the first movement, before the commencement of the theme; the *piano* entrance of the tenor and violoncello, after the above mentioned six chord-beats in $\frac{3}{2}$ time (page 16); the two bars of the dominant chord *ff*, before the return of the principal theme; (page 48); the D flat major chord, and the C major chord (page 65).

In the second place, this mode of expression occurs in the cadence, the complete or incomplete conclusion of a series of notes, the preparation for such conclusion being marked *f* or *ff*, while the real final chord is introduced *p*, as the point of commencement of a fresh motive. Such conclusion might be designated as "interrupted dynamic cadences," similar to the harmonic ones.

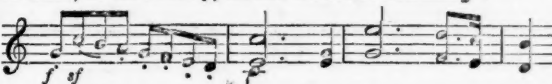
A partiality for these is shown as early as in the C major Symphony, at the cadence to G major, and page 7 of the new score published by Breitkopf and Härtel, where, nevertheless, only the G in the bassoon and basses, which commence the new motive, is marked *pp*, while the *pp* of the violins and tenors stands only at the second crotchet of the bar. As there is the same sign in the orchestral parts of the edition published by C. F. Peters in Leipzig, there exists in this passage only the tendency, as we have to, introduce with *p* a new motive after a *ff*. Subsequently, in similar cases, Beethoven marks with a *p* not only the parts which play the new motive, but, also, the final chord in all the accompanying parts, and in the fundamental part. This sign appears, most decidedly, even in the 1st Symphony, a few pages further on, page 10, system 2, bar 7, on the B flat major chord. Although the parts (C. F. Peters) have the *p* only in the 1st violin and in the 1st

flute, we accord the palm of correctness to the new edition, which has the *p* throughout.*

Next, most plainly, in the first *allegro* at the entrance of the second motive in the IInd Symphony (*Simrock's Score*, page 16):—



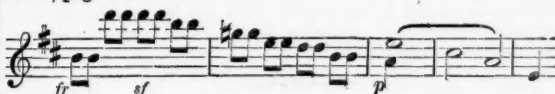
In the flute and oboe the *p* is wanting on A in the parts and in the score. Eight bars later there is another fine specimen of the *crescendo* (leading to a *piano* before the repetition of this motive)—Let the reader compare this passage with a similar one in the finale of Symphony, No. V., bar 26, before the commencement of the C major (page 124, score published by Breitkopf and Härtel) in which, on the contrary, the new motive also remains *ff*:—



Why? Because a mild sound, which four bars subsequently finds its contrast in the F sharp minor *ff*, suits the above example in A major, which is like some hope rising above the turmoil of life, while here the C major, lasting for more than forty bars, does not find until after the flourish of twenty-five bars in the new motive for the horns, oboes, clarinets, and bassoons, the genuine expression of triumph after deeds accomplished—where a gentle entry would have been ridiculous. Against such instances of preposterousness is Beethoven secure, and no mode of expression grows with him into a mannerism or a standard model.

On the other hand, let any one hear the wonderful effect, in Symphony No. II., of the sudden *piano* upon the final note of the fearful C sharp major *ff*, before the A major which leads us back into the principal key (page 37). I should have said, "Let any one look at it," for it is seldom one "hears" it;—it is said that some conductors actually think the *p* in this instance an error on the part of the copyist. It is to be found, however, in all the orchestral parts of the original edition, and, in the full score, is forgotten only in the flute-part.

Furthermore, with a new motive (as above) Symphony, No. II., finale, page 115:—



In the *Eroica* we often meet with this form of writing, and it is exceedingly instructive to compare those passages where the final-chord of the cadence remains *forte*, despite a new motive beginning in the same bar, with those in which the final-chord, like the new motive, is marked *piano*. In the *allegro* there are nine examples of the first kind (including the repetitions) and five of the second.

a. Examples of the first kind.—Final chord, *forte*.

Page 5:—



Here the *p*, in the second violin and tenor, is erroneously placed on the first instead of upon the second crotchet—it is correctly given in the orchestral part for the 2nd violin, and incorrectly in that for the tenor. In the repetition, at page 29, it is everywhere correct. At page 52 of the full score, it is again wrong.

Pages 10 and 56:—



* On the other hand, in all the orchestral parts, the sign *fp* is found upon all the minims, bars 1, 5, and 9, of the Second Part. This is undoubtedly correct, and not simply *f*, as in the new score.

Pages 18 and 64:—



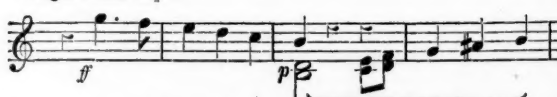
Page 41:—



Page 48, bar 2.

C. Instances of the second kind—Final chord, *piano*.

Pages 6 and 53:—



Just as in the *allegro* of Symphony No. II., page 16—see above. This passage is repeated, most strikingly and most impressively, in the coda, page 80, where, after the long *crescendo* as the theme is being worked up, and the *ff* which lasts during eighteen of the bars, this intermediate motive suddenly comes in, *piano*, with its four bars entire, and thus renders possible in all its brilliancy the energetic conclusion of the movement.

Lastly, we must here mention the episodic passages, which, in the development, come in, *piano*, between the *ff* reminiscences of the theme in the basses: page 24, bar 4, and page 27, bar 2, with *p* commencing on the first crotchet or quaver. In the first violin part (and in the full score) the sign *p* is, in both passages, wanting upon the final notes, A and D of the *ff*; this is evidently an unintentional omission, since the *p* exists in all the other parts, even in the first and second wind instruments, and it is impossible that Beethoven can have intended the first violin alone to play *ff*, since it has a crotchet with a dot, and thus would out-scream and cover the *piano* of the first three quarters of the basses and tenors.*

We here conclude our analysis, with reference to the proper mode of executing the first movement of the *Eroica*. In all conservatories, this movement is, perhaps, the very best exercise which can be selected for the pupils when playing together, since there is no variation of gradation, of light and shade, in style, which it does not contain.

CRYSTAL PALACE.

Nothing could more undeniably prove the attraction of the Saturday concerts at Sydenham than the crowd assembled at the last, in spite of the rainy weather. The room was entirely filled, while promenaders sauntered up and down the nave catching "ear-glimpses" of the music at various distances. The concert opened with Mendelssohn's symphony in A minor (the "Scotch"), the execution of which was so thoroughly satisfying as to lead to the belief that it was never more perfectly executed. The extraordinary crispness and precision of the violins in the *scherzo* we certainly never noted on any former occasion. The other instrumental pieces were Schumann's overture to *Genoveva*, and Auber's "Grand Exhibition March," which, æsthetically considered, might be denominated admirable examples of "romance" and "reality." "Reality" had the best of it, both as to the execution by the band and its appreciation by the audience. Madame James Dryden, a harpist, made her *début* at the Crystal Palace, and performed a solo by M. Labarre so well as to lead to a recall. Herr Reichardt made his first appearance this season, and selected Mozart's aria, "Un aura amorosa," and Schubert's "Standchen," both of which he sang with great charm of voice and touching expression. He also introduced a new song, of his own composition, "Now the day is slowly waning," which is, indeed, extremely attractive, and cannot fail to become popular. So much was it liked that nothing but its repetition would appease the audience. Miss Eleonora Wilkinson introduced "Mi par che lungo," from *Nina*, and Mr. Lodge Ellerton's "Song of a guardian spirit."

* The reader will perceive from our notice, how much remains to be done in the new edition of the score of the *Eroica*, to be published by Breitkopf and Härtel, and how much a new edition is required. We have, this moment, read, that it is published. It is not our fault that we could not take it into account.

L. B.

PROVINCIAL.

RAMSGATE.—(From a Correspondent).—The concert given by Miss Fanny Martin, at St. George's Hall, proved a great success. The room was crowded by a fashionable audience. Miss Martin delighted everybody by her performance of Mendelssohn's *Andante* and *Rondo Capriccioso*. Mr. Aptommas's "Welsh melodies" for harp were encored, and the same compliment was paid Mrs. Hartley in "Bid me discourse." Mdle. Georgi, who possesses a rich and mellow contralto voice, sang with great effect "O mio Fernando" (*La Favorita*), and in "Il segreto per esser felice" was unanimously encored. The violin-cello performances of Mr. Harrison were much admired, as were Mr. W. B. Harrison's solos on the pianoforte, and his duet of harp and piano with Mr. Aptommas. Great credit is due to Miss Martin for getting up this concert, the proceeds of which (about £50) are to be handed over to the Lancashire Distress Fund.

NEWCASTLE.—(From a Correspondent).—A better entertainment in these parts I do not remember than that given in the New Town Hall on Tuesday evening, the 20th ult. With the exception of an orchestra it had all the elements of a "grand concert." The artists comprised Mdme Gassier, Mdle. Cruvelli, Mr. Swift, and Herr Hermanns, among the vocalists; and Mad. Arabella Goddard, M. Sainon, and Signor Bottesini, among the instrumentalists. In general the singers carry away the lion's share of the applause at provincial concerts; but in this instance the opposite was the case. Greater enthusiasm in a Newcastle audience I never witnessed than that displayed after Mdme. Goddard's inimitable performance of Weill's *Ne plus Ultra* Sonata, which raised such a storm as nothing could allay but the return of the fair pianist to the instrument, when Thalberg's "Home, sweet home" was substituted. Mozart's Sonata in B flat, for piano and violin, in which Mdme. Goddard was assisted by M. Sainon, was received with but little less applause, and was even more admired by some of the more musical part of the auditory. Mdme. Goddard did not end here, but again elicited unbounded plaudits in the fantasia on *Lurline*, which being encored, she played instead Handel's "Harmonious Blacksmith." It was indeed a night of excitement. Signor Bottesini was another tremendous hit. He played his *Lucia* fantasia, which was rapturously encored, as was also a duet for violin and contrabasso, which he performed with M. Sainon. The vocal music was very good, all the singers acquitting themselves most satisfactorily. The attendance was one of the most brilliant and crowded I have seen at the New Town Hall.

BRIGHTON.—Senor Julian Arcas gave a morning concert at the Pavilion, which was honoured by the presence of Their Royal Highnesses the Duchess of Cambridge and the Princess Mary. He was assisted by the Messrs. Distin and the principal members of the London Vocal Association—a choir of ten male and as many female voices. Nothing could be more exquisite than the singing by the choir of Bishop's "Sleep, gentle lady." The members of the London Vocal Association are evidently accomplished musicians. Of the Messrs. Distin we need not speak, except to note that they won an encore in the *Rifle Galop* (Farmer). But the greatest treat of the afternoon was Senor Arcas' playing on the guitar, an instrument which is nothing, or worse than nothing, except in the hands of a Huerta, a Regondi, and, we may add, an Arcas. In a *pot-pourri* on Spanish airs, Senor Arcas made it speak, laugh, cry—indeed, do just what he wished. In *Selections from Il Pirata* the effects were full of beauty. But perhaps the climax was "La Gallegada," a Spanish national air, which opened with all the power of an overture, and was sustained with a richness and a variety of effect which transported the audience, and elicited an enthusiastic encore. In complying with the demand Senor Arcas struck the opening notes of "God save the Queen," and that was sufficient to call the company to their feet. The room was not so well filled as Senor Arcas deserved; but his merit is as yet scarcely known to the Brighton public.

M. E. DE PARIS gave his annual morning concert in the Music Room of the Royal Pavillion on Thursday afternoon. The artists with the concert given were Mdle. Parepa, Madame Rudersdorff, Mrs. G. Vining, Signor Kinni, Herr Reichardt (vocalists) and Mr. Aptommas (harp). Mrs. G. Vining has been making a Continental tour, and has but recently returned to England, but the flattering reception which she received on Thursday showed that she had not been forgot by the Brightonians. She sang the aria from *Le Prophete*, "Il mio figlio," for which she was much applauded. The two songs, "L'Addio" (Schubert) and "Canzone" (Petrella) were admirably rendered. Mrs. Vining also took part in a trio, "Vieni almar" (Gordigiani), with Mdle. Parepa and Herr Reichardt. Herr Reichardt, too, sang one of his own compositions with great effect.

MARYLEBONE LITERARY INSTITUTION.—A Scotch Entertainment, under the title of *Notes and Songs of Robert Burns and other Scottish Bards*, was given at the above institution on Monday evening, by Mr. S. Myers; assisted by Mrs. Helen Percy, two young ladies, *debutantes* (pupils of Mr. Aspull), Mr. Hogan, and Mr. Morant. The principal incidents in the life of Burns were well put together, and interspersed with many agree-

able anecdotes, which were told with much point by Mr. Myers. Mrs. Percy sang "Highland Mary" and "Auld Robin Gray," with much feeling and expression. The latter was greeted with much applause. "Ye hanks and braes" was sung as a duet by the two young ladies, whose names were not given, but who, we were told, were the daughters of the lecturer—being their first appearance. Although labouring under a little nervousness, they so well acquitted themselves as to obtain a unanimous encore. Mr. Hogan was very effective in "Scots wha hae" and "Nannie wilt thou gang wi' me." This gentleman also sang a new ballad, by Mr. Land, called "Gentle Bessie," which reminded us of "Mary of Argyll," and therefore is very pretty. Sir Walter Scott's gathering song, "The blue bonnets," was not given as we might have wished; but Mr. Morant made up for it in Hogg's "When the kye comes hame." The whole entertainment was greatly appreciated by a highly respectable audience, and was in every respect successful. We omitted to mention, that "Nae luck about the house," was given as a quartet, and "Auld lang syne" as a quintet, with much effect and precision.

MUSIC IN BERLIN.

(From our own correspondent.)

Circumstances over which I had no control have prevented my forwarding my usual contributions for some little time. These circumstances are at present, however, at an end, and I resume my pen to keep you *au courant* of matters musical here.

I may as well commence by giving you a list of the principal operas performed at the Royal Opera-house since I last wrote. They are: *Titus, Die Zauberflöte, Iphigenie in Tauris, Il Trovatore, La Muette de Portici* and *Der Freischütz*. In the first two works Mad. Köster sang, for the last time, the parts of Vitellia and Iphigenia. As I have previously remarked in your columns, it is always a melancholy thing to part with an artist who has long and deservedly been a popular favorite, and that not among one particular class but among all classes. Nor is this at all surprising. The feeling arising from reminiscences of "auld lang syne" is a universal feeling, and frequently apparent even in the disinclination a man experiences to cast aside so worthless an object as an old coat, although his eye tells him, as plainly as possible, that the button holes are somewhat frayed, and the seams rather thread bare. Again, since I am once on the subject of apparel, I may refer, as an argument in my favor, to the partiality certain old, and, by the way, very noble bucks of a by-gone period, may still be seen, as they totter down the steps of the club-houses in Pall Mall and St. James's Street, wearing stocks that must, I should say, prove a most efficient protection against the custom of garotting now so much in vogue, as I see by the papers, in the streets of London. The said old bucks, too, display a decided predilection for enormous coat-collars, which rise half way up the backs of their heads. Though stocks and coat-collars of this description were all "the go" in the time when George the Fourth was King, they have grown out of date, and are apt to excite the risible faculties of the young exquisites of the year 1862. But the latter may laugh as much as they choose. The companions of the "First Gentleman of Europe," and of Beau Brummel will not alter their costume. And why? Because they think of "auld lang syne," its fashions, sentiments, follies and caprices, just as a man who by his own exertions has raised himself to affluence, and inhabits a superb mansion in Belgravia, will often sigh for the unpretending cottage where he spent his childhood, when, as a dirty little urchin, he was accustomed to play, with his equally dirty little friends, and a preference for the gutter running down the single street of the village, which he left to become a great contractor, a great capitalist, a great director of a bank or public company, and, to crown all, perhaps an M.P.! Yes—it is a melancholy thing to have to part with a favorite artist, particularly if that artist happens to be a lady, still in the enjoyment of all her powers, as is the case with Mad. Köster. Without going into a detailed account of her rendering of the two characters in question, which would be unnecessary, seeing how often I have spoken of it, I may state that she sang and acted charmingly. Not a point was missed, and the audience testified their delight by the heartiest applause and recalls before the curtain. Mad. Köster was well supported, in *Titus*, by Mdlle. De Ahna, as Sextus. This young lady continues to improve steadily in public estimation. She has made great progress since she has been a member of the establishment, and her name in the bills of the day always adds strength to any cast. The only thing in which she is deficient is dramatic force. This, however, I make no doubt, she will acquire. "Where there's a will there's a way." The proverb is good, because, in nine hundred and ninety-nine cases out of a thousand, true. I think Mdlle. De Ahna possesses the "will"; consequently I do not despair of her finding out the "way."

In Gluck's *Iphigenia in Tauris*, Herr Wowsorsky sang, for the first time, the part of Orestes, or Orest, as we call it here—*au reste*, c'est la même chose. Excuse the pun, I know that your stern classical mind, like that of the equally stern, classical Leviathan of lexicographers, detests a pun. "Sir," said Dr. Johnson, "the man who would make a pun, would," etc., you know the remainder. Without stopping to enquire whether the dictum of the learned Doctor was right or wrong—though, mind you, I cannot help asserting I think it was wrong—I will simply observe; I could not help it. Though I detest, as a rule, as much as any one else, punning in other people, I still—but as I suppose you do not much care about knowing my opinions on the subject, the

discussion of which might lead me into an essay upon modern burlesques—with a retrospective glance at those of Planché and those of C. Dame—and light literature generally, it strikes me that I had better return at once to my *moutons*, or rather my *mouton*, Herr Wowsorsky to wit. His task, as you, and all other persons well up in their Gluck are aware, was no easy one, but he performed it to the gratification of the audience, critics included. Time and practice will, of course, impart to his impersonation more finish and smoothness, but, even as it is, it is a very creditable display, both vocally and dramatically. The characters of Thoas and Pylades were sustained by Herren Betz and Krüger, respectively. Both these gentlemen were highly effective auxiliaries.

In *Die Zauberflöte*, Mad. Béringier appeared as the Queen of Night. You have already heard my opinion of the lady. This was, I believe, her last appearance. Gallantry suggests that I should say no more. But criticism, conscientious and unbending, insists on my not listening to the voice of the charmer. I am compelled, therefore, to state that although Mad. Béringier got through the part much better than could have been expected from her former efforts, her absence from the boards of the Königliches Opernhaus will entail no irreparable injury on that establishment. The other principal parts in the opera were thus cast: Pamina, Mad. Harriers-Wippen; Papageno, Herr Krause; Sarastro, Herr Fricke; Sprecher, Herr Bost; and Monostatos, Herr Basse. The chorus was good—as it *ought* to be in a classical work like *Die Zauberflöte*, though, I am sorry to say, such is not always the case—and the band went admirably.

In Verdi's *Trovatore*, which has obtained a greater hold, a firmer grip, a more steady "hug," as your garotting friends, the ticket-of-leave gentry, might style it, upon the public of Germany, than any other opera by an Italian composer for many years, Mdlle. Lucca made her re-appearance, after a temporary absence, necessitated by an affection of the throat. The house was very full, and Mdlle. Lucca was received with rapturous applause, accompanied by an avalanche of bouquets and wreaths. She gave the part of Leonora with as much effect as ever. Mdlle. Mik was the Azucena; Herr Formes, Manrico; and Herr Betz, the Count de Luna.

Signora Trebelli has proved a great attraction at Kroll's Theatre, which has been crammed every night she has sung. The other evening she gave for the first time, the waltz from M. Gounod's *Faust*, and the two airs of Cherubini from *Le Nozze di Figaro*. In order to afford the admirers of the fair and accomplished artist an opportunity of hearing her in opera, Herr Merelli, the *impressario*, telegraphed somewhere or other, Heaven knows where, for an Italian operatic company, as coolly as an English gentleman would telegraph to Footman and Mason's for a hamper to take to the races, and the company was forwarded with praiseworthy punctuality. I cannot say whether it was ticketed "with care." At any rate it was delivered at Kroll's Theatre safe and sound. The first three performances consisted of *Il Barbiere* (twice), and selections from *Il Trovatore*. As Rosine and Azucena, Signora Trebelli created as great an impression as ever, and was enthusiastically applauded, encoored, recalled and be-bouqueted. The artists by whom she was supported were nothing out of the common. Indeed, they were rather in it than otherwise. But then what can you expect from the members of a company sent by rail, in obedience to a telegraphic notice, "at the shortest notice," like a midshipman's outfit, or an extra supply of provisions to Mr. Strange's department at the Crystal Palace, when there happens to be an unexpected influx of diners? The tenor, Sig. Danielo, has but a poor voice, no more able to fill so large a house than the Living Skeleton of years gone by could have filled the costume of Stephen Kemble as Falstaff. The voice of the baritone, Signor Zacchi, is no longer remarkable for its freshness. Voices *will* wear out. Signor Campana, who played Basilio, does not boast of a fresher voice than Signor Zacchi. Signor Mazzetti (Basilio), on the other hand, was very good. The Leonora was Signora Leonpietra, which, being translated, signifies Fräulein Löwenstein, who, imitating the example set by a host of celebrities, including Luther's friend Melancthon, and a host of other celebrities on the world's stage, has thought fit to metamorphose her original name, and disguise it in a foreign garb. To be consistent, she should entitle herself Mdlle. Pierre de Lion, if she sang in French opera, and Miss Lionstone, if she ever treads the English stage. As however she will probably do neither, the suggestion is perhaps superfluous. She is a tolerably agreeable singer, though her voice is somewhat worn, especially in the upper notes. She would please better—I speak for myself at any rate—were it not for a disagreeable habit she has contracted of making faces, when executing any "tough bit." Such a habit may be—nay, I will even go as far as to assert: it is—commendable on the part of a clown in a pantomime, but it detracts materially from the charms of a *prima donna*, though I regret to add, there are many *prime donnas* who indulge in it.

A concert was lately given, at Meser's Rooms, by Herr L. Wandelt, professor of the piano, at Breslau. Some years ago, Herr Wandelt founded an institution in that city for the purpose of teaching the piano *in common*, and his concert the other day was intended to show what could be effected by his method. I was unable to be present myself, but as the subject is not without interest, I will translate the gist of a notice in your respected contemporary, the *Neue Berliner Musik-Zeitung*. "As we are informed," says the critic of that journal, "the institution founded in Breslau by Herr Wandelt has succeeded

so well, that it is now attended by more than 300 pupils, while a large number of teachers are employed under the superintendence of the founder. It is the intention of Herr Wandelt to establish a similar institution here, at No. 74, Leipsiger Strasse, and the concert was meant to give the Berlin public an idea of Herr Wandelt's method, which was something new to them. The method was explained theoretically and practically; theoretically by a lecture from the professor himself; practically by the performance of his pupils. If we begin by considering what was the import of Herr Wandelt's discourse, it is an undoubted fact that the Professor is well aware of the task he has undertaken, and full of energy to effect the end he has in view. That there should be numerous false ideas concerning his method of instruction is only natural, for what institution was ever free from antagonists and secret enviers, who, partly from conviction, partly from malice, opposed its success? Whether Herr Wandelt's method always effects what is effected by private instruction is a point we cannot maintain, since we should not be at all justified in pronouncing a decided opinion on the entire method from the performance of the five pupils of the Breslau Institution, and the two specimens of reading which we heard. We cannot, however, under any circumstances, allow that—as would appear to be implied by Herr Wandelt's words—instruction in common is preferable to private lessons. Nor do we know any tenable argument which would render the superiority of the former evident. Herr Wandelt asserted, moreover, that a pupil, as long as he remains a pupil, ought never to follow his own inspiration. With instruction in common such independence of thought would, of course, be out of the question, but to attempt to suppose it in private instruction, would be tantamount to stifling every tendency to geniality, and a prudent teacher will always know how much freedom he can allow his pupil—in considering the pieces played, we must refrain from aught like detailed criticism, especially as all—really artistic was out of the question, and the whole performance to be regarded more as a test than anything else. Beethoven's C sharp minor Sonata, and Weber's F minor Concerto, played upon four grand pianos, will never be able to produce a lasting impression. We must, however, confess that the execution of both pieces, as far as precision and clearness go, was admirable. How long a time was required for study, and the equal performance of the eight hands engaged, is another question which is out of our power to answer. In addition to the two pieces above mentioned, we heard a little girl play two of Chopin's compositions, and a little boy, of about ten years old, perform, in conjunction with Herr Helmich, one of Mozart's smaller Sonatas for piano and violin (No. 19, if we are not mistaken) with really wonderful delicacy of light and shade. By the establishment of Herr Wandelt's Institution, Berlin will be richer by one more institution for musical instruction, and must consequently be a gainer.*

Herr H. von Bülow, the Champion of the Future, the Disciple of Herr Richard Wagner—the Prophet of that division of time—and the Son-in-law of Liszt, has begun his annual series of *Soirées* of Ancient and Modern Pianoforte Music. The first concert opened with a posthumous sonata in A major, by Franz Schubert. I cannot say it proved extraordinarily acceptable to the audience. The first two movements are terribly spun out, while the melody and rhythmical motives of the finale are weak and insignificant, the *Scherzo*, however, is fresh and full of piquant pianoforte effects, which elicited a considerable amount of applause. The next piece was Chopin's Nocturne in E major, this was followed by the same composer's Grande Polonaise in F sharp minor. Then came the parts of an unfinished suite for the piano, by Mozart, and published under the title of "Overture in Handel's style," and then Beethoven's F major Sonata, Op. 54. After this we had a Barcarole in G major, and another piece entitled "Le Bal," by A. Rubenstein. The great feature of the evening, however, was Dr. Franz Liszt's "*Don Juan Fantasia*." All the pieces in the programme were performed by Herr H. von Bülow without the aid of a printed book, or M.S. This speaks volumes in favour of his—memory.

Another gentleman who plays from memory is Herr Hasert. He, also, gave a concert lately in the Englisches Haus. It was but poorly attended. The principal piece in the programme was Beethoven's Sonata in B flat major, which Herr Hasert performed with a tolerable amount of manual dexterity, though he did not display much energy or a very profound appreciation of the work of the great master.

Franz Schubert's "comedieta interspersed with music"—as I suppose the word "Singspiel" must be rendered into English—*Die Verschworenen*, has been performed, with gratifying success, by Krüger's Gesangsverein. The execution reflected great credit both on the conductor and the executants.

VALE.

P.S. Mad. Küster has appeared in Spohr's *Vastatin*, as Julia, for the last time, and in Gluck's *Armida*, as the heroine, for the last time but one. After what I have said, so often, about her rendering of these two characters, I need only observe, on the present occasion, that she sang and played admirably to a most appreciative audience. The other characters were well supported by Mlle. de Ahna, Herren Formes, Fricke and Krause, in the former opera; by Mad. Harriers-Wippert, Mlle. de Ahna, Herren Pfister, Betz, Krüger, Fricke, and Krause, in the latter.—We have had another unsuccessful attempt on the part of a fair aspirant for public favor. Mad. Moser appeared as Queen of Night in *Die Zauberflöte*, and failed dismally. Really the management ought to be hauled over the coals for the many incapables they have lately introduced

to their patrons.—Spontini's *Nurmahal*, thanks to the splendid manner in which it is put upon the stage, drew a good house the other evening, as in fact it always does. I congratulate the scene-painter, costumier, and master-carpenter. While on the subject of Royal Establishments, I may mention that Mad. Jachmann-Wagner has been engaged at the Theatre Royal. She is to receive, so, at least, report says, and I do not doubt it, an annual salary of 4000 thalers, and 10 thalers *feux*, or as we call it here "Spielgeld," besides being allowed a holiday of three months. "Very tidy," as Robson remarks in *The Wandering Minstrel*. See what it is to be a great favorite with—the powers that be! Before entering upon her engagement, she intends "starring" it in the provinces. What as, I wonder; as a singer, or a newly fledged *tragédienne*?—Mad. Ines Fabri, a German lady, who, I am told, has made a great hit in America, is to appear next week at the Royal Opera house. I trust she will not prove to be another incapable.

Herren Papendick, Spohr and Koch gave the first of their series of concerts last week in the Englisches Haus. The concert was not very well attended. The programme contained, among other pieces, a Trio in A major, by Kiel; a Sonata, for piano and violoncello, by Rubinstein, and a trio in C minor, by Mendelssohn. A concert has, also, been given by Signor Angelo Bartelloni, a violinist. The room was well filled, but I cannot say I was greatly impressed by the Signor's playing. I may, if I hear him again, discourse at greater length on his qualities, good, bad, and indifferent. At present, to save the post, and to show that I can conjugate a Latin verb, I will only add:

VALETO.

HANDEL, ADDISON, STEELE, THE KORAN, DR. BURNEY, HAYDN, BEETHOVEN, ATHEISTS, ETC.*

According to the *Musical World*, Handel's fourth opera, *Rinaldo*, and the first of thirty-nine composed by him for the English stage, is about to be produced at the Parisian Théâtre Lyrique. To readers of the *Spelator* this work is chiefly known by the live birds who were engaged, or rather entrapped, to appear in the garden of Armida, and by the interesting account written by Addison of their first appearance. We are sorry to find our contemporary speaking of Addison as "the determined enemy of Italian opera," and hinting that this enmity can be accounted for by the failure of foolish, conceited Clayton's *Rosamond*, for which Addison had supplied the libretto. Addison wrote many admirable papers on—and more or less against—opera before *Rosamond* was brought out, and he wrote others in praise of opera after *Rosamond* had proved a failure. The great enemy of opera was Steele. The popular and amiable writer actually joined in a conspiracy for driving Handel out of the country, and supplying his place by some mean and ignorant musicians, who, the better to gain their end, vilified their own art, and accused the composer of *Rinaldo* of attempting to give to music a dramatic importance which it could not possess. Steele did not go quite so far as his friend Sir John Edgar, who published in the *Theatre* a gross and disgusting libel on some members of the French Opera, whose presence in London might (he appears to have thought) do some harm to the playhouse then under his management; but Steele, nevertheless, was not ashamed to give a pseudo comic account of the madness of a favourite singer (not an Italian) who was really insane. Addison's satire of the opera never goes beyond good-humoured pleasantry; and the very fact of his having written so much about it is sufficient to show that it was an entertainment which really gave him pleasure, and to which he was glad to call attention. Here and there he has noticed some absurdities which certainly ought not to have been overlooked by a critic writing from day to day in a half-satirical paper. Even at the present time, and in a grave journal like the *Illustrated Times*, it is permitted to question the propriety of introducing a tinder-box, with musical accompaniments, in *Le Prophète*; or a white horse, with a high soprano on its back, in *Les Huguenots*. In the days of Mr. Bunn *Punch* published a great many articles, poems, and paragraphs, directed against that gentleman's librettos; but no one concluded from that that the writers in *Punch* had an aversion to operas in general. If Addison had not possessed a natural taste for the opera he would never have written "*Rosamond*" at all. Having written it, he knew that its success depended on the music far more than on the words, and he must have soon discovered Clayton to be an impostor. He did not, because he was the author of a mediocre tragedy, attack all tragic dramatists; nor was it likely that the success or non-success of such a trifle as an opera-book would have any effect on his disposition towards librettists or composers, or, least of all, towards opera in a dramatic form.

A correspondent of the *Times* undertook the other day to prove that the Koran was full of "grovelling sensuality," and quoted one passage from the Mohammedan gospel which had certainly a slight sensual tinge. But Hallam, speaking of the *Koran* as a whole, is struck by its "austere spirit;" and the *Saturday Review* is prepared to defend its "austere morality." So with Addison's papers on the opera. You

* From the *Illustrated Musical Times*.

may find here and there a passage in which he ridicules some operatic absurdity; but, taking them on the whole, they show that he was an habitual operagoer, and that the opera was an entertainment in which he took great delight. Addison often had a laugh in the *Spectator* at the peculiarities of female costume in the early part of the eighteenth century; but it would be scarcely prudent to argue from this that he objected altogether to the manner in which the ladies of this time dressed themselves.

Rinaldo, when first brought out (1711), was played fifteen nights in succession, and during the next twenty years was frequently revived. It was performed, not only in London, but also in Naples, Hamburg, and elsewhere; but up to the present time has certainly never been given in Paris. Our contemporary, who announces the production of *Rinaldo* at the Théâtre Lyrique, informs us that the most popular pieces in the opera used to be the cavatina, "Cara sposa," the march which was performed by the band of the Life Guards every day at parade for forty years, and subsequently used by Dr. Pepusch for the chorus of highwaymen, "Let us take to the road," in "The beggar's opera;" the *bravura*, sung by the celebrated Nicolini, "I tre cerberi humillati," which was afterwards set to the English bacchanalian, "Let the waiter bring clean glasses," and was sung for many years at almost every convivial meeting throughout the kingdom; "Hor la tromba," another air for Nicolini, with trumpet accompaniment; and the song of the syren, "Lascia ch'io pianga," the *Siciliani* so frequently heard at concerts. We should like to hear how the characters in *Rinaldo* are to be distributed at the Théâtre Lyrique. Probably the principal female part will be taken by M^{lle}. Viardot-Garcia, who has often sung Handel's music in London. In the meanwhile, what are we to understand from this retrospection in search of great composers? Certainly, not that we have too many great composers in the present day. With all Verdi's popularity, the *Barber of Seville* and *Don Giovanni* were played each upwards of a dozen times last season at the Royal Italian Opera. As Mozart and Rossini cannot be played for ever, it was thought desirable a year or two ago to see what life there still might be in Glück. Probably it is the success of *Orfeo* that has suggested to the manager of the Théâtre Lyrique to go back some three-quarters of a century further and test the attractiveness of *Rinaldo*. Who would have thought a few years ago, when Herr Wagner was directing the concerts of our Philharmonic Society, that the operas of the future were those of Glück and Handel?

What musician started the story—repeated, we believe, by Dr. Burney—that Addison did not like the Italian Opera, and that he attacked it in a mean spirit of jealousy, in consequence of the failure of his *Rosamond*? Musicians, we are afraid, form a "genus" as "irritable" as the poets themselves. Here, for instance, is a nice amiable rejoinder, said to have been made by Haydn to Beethoven, upon the latter remarking that his *Septet* was, "after all, not the *Creation*." "That," said Haydn, "you never could have written, because you are an Atheist." This anecdote is told by the author of the highly-interesting "Programme and Analytical Remarks" for the Monday Popular Concert of the 17th inst., on what authority we know not, but doubtless sufficient. If Haydn, when he wished to put down Beethoven, did not hesitate to call him an Atheist, Beethoven, after asking Haydn his opinion on a new work, knew what sort of a motive to attribute to it if it happened not to be favourable. "The trios (Beethoven's earliest work) were first performed at a soirée in the house of Prince Lichnowski, to which the most noted artists and amateurs in Vienna had been invited. Haydn was present, and every one was anxious to hear his opinion. The great master said much in praise of the new works, but recommended Beethoven not to print the third. Beethoven, however, considered the trio in C minor much the best of the set, and from that time never regarded Haydn with the same cordiality, attributing his advice to simple envy." Beethoven was not atheistical, nor Haydn envious, only these two great composers had not a very high opinion of one another, and were not in the habit of pretending the contrary.

MANCHESTER.—The Land tour party (Mad. Arabella Goddard, M. Sainton, Sig. Bottesini, &c.) give a grand concert here this evening.

SPORECHIEZZO.—"A curious incident"—Says our Western and facetious contemporary the *Western Times*—"happened at the conclusion of Thalberg's recent pianoforte recital. A distinguished lady remarked to another equally distinguished, 'Dear me, I am quite disappointed with M. Thalberg, he looks so much like an Englishman! I expected to have seen a magnificent Italian, with black curly hair, and a fine flowing moustache and beard!' It is the old story; many of our accomplished musicians would receive larger recompense if they were not Englishmen, and, perhaps, it is for this reason that many an artist is perforce compelled to adopt a *non de plume*, which he would not otherwise think of doing."—(PORCHERIA).

MAD. GOLDSCHMIDT LIND and Herr Otto Goldschmidt are, we understand, to give a series of concerts in London, and a farewell tour in the country, early next spring.

THE GRUNGEON TESTIMONIAL.—We are right glad to learn that a subscription has been set on foot for the purpose of presenting a testimonial to Mr. C. L. Grungeon, the zealous Secretary of the Conservative Land Society. Many of our readers will recollect that a few months back a very malignant, though happily a very futile attempt, was made to injure the character and impair the usefulness of the society, chiefly through the medium of an attack on its Secretary. The triumphant exposure of this ridiculous and abortive conspiracy redounded highly to the credit of the management, and naturally suggested the propriety of marking the occasion by a tribute of respect to its principal officer. Our Conservative politicians, who have had such a good reason to recognize the merits of the society as an element of political influence, will no doubt gladly avail themselves of this opportunity of testifying their regard for a man who has contributed so largely, not merely to the advance of Conservatism as a party organization, but to the promotion of a Conservative feeling in the country; for every estate which is allotted by this society becomes the nucleus of a sound political influence, which has an indirect power far beyond the mere number of votes added to the register. We understand, however, that the testimonial contemplated is not intended to represent merely the appreciation formed of Mr. Grungeon's activity in his official and political capacity, as a large portion of the musical and literary world have expressed their desire to join the compliment paid to one who is not only known as one of our best musical critics in theory, but also as one of the most zealous practical supporters of musical art in England, in which respect the establishment of the Royal Italian Opera in Covent Garden is a remarkable monument of his services.—*John Bull*.

HAYMARKET THEATRE.—On Monday night Mr. Sothern played the character of Lord Dundreary at this house for the 300th time. He made his first appearance on the 11th of November, 1861, and acted the character for 35 consecutive nights. This was not a remarkable "run," nor had there been anything extraordinary in Mr. Sothern's success when he left the theatre at its conclusion. During his absence, however, the singular type of humanity which he had presented on the stage and adorned with curious details became the talk of the town, and when he re-appeared on the 27th of last January he found a public prepared to give him an enthusiastic reception. From this point his attraction increased nightly, and on the opening of the International Exhibition became, it is said, greater than ever was known at the Haymarket since the famous days of *Paul Pry*. From the 27th of January to the present time Lord Dundreary has exhibited his eccentricities without intermission, and there is no reason to doubt the probability of his appearance 100 times more. Such a success, achieved by these presentations of a single part, has not occurred within the memory of any one not sufficiently old enough to recall the greatest triumph of Liston, "*Palmer qui meruit firat*," is an old motto, but even critics who question the high deserts of Mr. Sothern must admit that he has gained the palm somehow or other, and that without the slightest adventitious assistance.

THE BAYSWATER GLEE AND MADRIGAL UNION commenced a series of concerts, at Westbourne Hall, on Wednesday evening, under the direction of Mr. William Carter. The Union, which, we believe, has been recently established, consists of some seventeen or eighteen members, all of whom are vocal professors. The general performance on Wednesday evening was extremely good, and a few shortcomings and deficiencies here and there must be overlooked as almost inevitable at the commencement of an undertaking of the kind. Mr. W. Carter, indeed, is entitled to no small praise for bringing so capable a body of vocalists together, and exhibiting them in such good working order at the outset. A nearer approach to perfection will come in due time. The programme of the first Concert was well selected and well varied, and comprised several of the most popular glees and madrigals, which, however, though well rendered and excellent in themselves, seemed *caviare* to the Bayswater public, who seemed greatly to prefer solos and duets. Nevertheless, Mr. Carter must not be deterred on that account from persevering in making the fine compositions of the old English masters the special feature of his selections on all future occasions. The single songs and duets on Wednesday night were in excess, and however acceptable to the audience, were rather out of place in a concert devoted ostensibly to the performance of glees and madrigals. Miss Fosbroke (principal soprano, we believe, of Mr. Henry Leslie's Choir) created a marked sensation in "Roberti toi, que j'aime." The vocal music was relieved by some pianoforte playing, best of which were Beethoven's Sonata in A major, No. 2, Op. 2, by Mr. Carter, very admirably executed, and Hummel's Grand duet in A flat, by Mr. Carter and Miss Marian Walsh, his pupil, and a very promising one.

SACRED HARMONIC SOCIETY.—The first Christmas performance of the *Messiah* took place last night at Exeter Hall under the direction of Mr. Costa, with Mad. Lemmens-Sherrington, Mad. Sainton-Dolby, Messrs. Henry Haigh and Weiss as principal vocalists. Particulars in our next.

ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

THE
MONDAY POPULAR CONCERTS

WILL BE RESUMED ON

MONDAY, January 12, at St. James's Hall.

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but no later. Payment on delivery.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244, Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

A. D. X.—M. Halevey died some time last summer at Nice. A short biography of that composer appeared in the MUSICAL WORLD about the same period. Biographies of Boieldieu and Herold are in preparation, and will be launched in spring-fall. Adolphe Adam has been dead some years.

The Musical World.

LONDON: SATURDAY, DECEMBER 13, 1862.

THAT Oratorio singing requires a special training no less than a special talent, we need scarcely observe. Madame Clara Novello, so eminent in sacred music, was indebted to education, as well as to natural abilities, for the high position she attained. She had a lovely and capable voice—all, in the opinion of too many, that is indispensable to a singer—but was somewhat deficient in expression and in that sensibility which is born of the "divine fire." Madame Novello's effects were, for the greater part, produced by her voice alone. Such a voice could not fail to touch any but the most apathetic, and the more so, be it understood, since it had undergone the most careful preparation under the best instructors. Jenny Lind, on the other hand, has triumphed over the hearts of her hearers by her thorough artistic skill, united to an energy which nothing could subdue. At times—in *Elijah*, for example—she has seemed like the inspired Pythoness, standing on her tripod and delivering her oracles in words of fire; and all despite an organ which would not invariably realise the highest aspirations of the singer's will.

Mr. Sims Reeves is undeniably the most legitimate interpreter of sacred music now before the public—and, indeed, perhaps the greatest to which this country has given birth. In him Nature and Art have made a glorious compact. His voice, one of the purest and richest tenors ever heard, has received every possible aid from scientific study, and the result is a thorough mastery, to which no kind of music

offers any difficulty. But Mr. Reeves's voice alone, enviable gift though it be, could not, even with the aid of more than average acquirement, have made him the singer he is. It is his sentiment and feeling—which give him dominion over the whole range of expression, his severe judgment and classic taste—which help him to a proper estimate of every composer and every style, rather than his physical endowments and rare mechanical skill, that have won him the sceptre of sacred song. Never was reputation more honourably earned, or preserved with more watchful jealousy. Like all great artists, Mr. Reeves is an enthusiast, and regards his profession with a proud affection. His heart is bent on gratifying and satisfying his admirers, and he lives and breathes upon their good opinion. No public artist we have ever known is more deeply solicitous for public approbation. Mr. Reeves will never sing unless he knows he can sing well—in other words, he will never risk dissatisfying those who pay to hear him, and who expect to hear him, as they have already heard him—at his best. Other singers—"not to disappoint the public," as it is expressed—will go forth to sing even when unable to articulate—thereby naturally creating greater "disappointment" than if they did not sing at all. This is a plain miscalculation, whatever may be said to the contrary. Fortunately, Mr. Reeves has a vigorous constitution, and takes care of it, which enables him to be one of the most useful, as he is one of the most able and one of the most esteemed, of "public servants."

The few singers we have, men or women, whose talents allow them to excel in sacred music, proves that there must be something defective in the prevalent system of vocal education. Perhaps the fact that the sympathies of some of our best Italian teachers are with Opera rather than with Oratorio, with Rossini and Bellini rather than with Handel and Mendelssohn, may in some measure account for it. Or, perhaps, their pupils are deterred from the severe school of sacred music by its, to them, comparative want of charm. Is Handel too exacting, or Mendelssohn too plain?—or does the all-attractive theatre "loom in the distance," with a fascination not to be resisted? Whatever the cause, Oratorio-singers of the first class are rarer, much rarer, than Opera-singers; and, as our experience of the continent has shown, this is as much the case abroad as at home. We have been compelled to go to Germany for a *prima donna*, which, no doubt, we should not have done could we have found as good a one in every respect at home. Now, however, that the oratorios, masses, &c., of the great masters are coming into wider vogue than ever, we may reasonably presume that singers will begin to bestow more serious attention on sacred music, and that study and knowledge will enable them to assert, once again, that superiority in oratorio singing, which, until lately, was the boast and pride of English artists, and which is now concentrated in Mr. Sims Reeves and a few others, whose names might be reckoned on the fingers (of one hand?).

OF the forty-eight fugues contained in the *Clavier bien tempéré*, there are only three which exhibit and work out three themes, and which consequently can lay claim to the appellation of *triple fugues*.* Of these three fugues that in C sharp minor, in the First Part, is advantageously distinguished for its model arrangement, and the exhaustive manner in which it is worked out. It is true that the F sharp minor fugue of the Second Part, which is one of

* *Neue Berliner Musik-Zeitung.*

the three, finally combines its three themes, and thus justifies its character as a triple fugue; but, from the fact of this combination occurring only three times (bars 54, 60, 67), as well as from the mode in which the second and third theme are introduced, it exhibits a certain carelessness as regards the combination and working out of the themes. Of the latter, the second appears for the first time at the twentieth bar, its first motive denominating and diverting attention from the conclusion. When the first theme is introduced a second time, the first motive of the second is heard four times; but the entire second theme, which is disproportionately short, appears only once, as if by chance, and also with a slightly altered conclusion in the first. It then disappears, as does, also, for a time, the first, and, even during the C sharp minor cadence the development of the third theme commences, fifteen full bars being devoted to the purpose; but this third theme is in no wise presented to us under the shape in which it afterwards unites with the two others, the bare motive on which it is founded being developed, to a greater or less extent, in the various parts, while the counterpoint occasionally reminds the hearer of motives of the first theme. It is not until bar 55, at the eighth appearance of the theme, that the two others unite with it:—



—this appearance in common being repeated twice, in the inversions 3 2 1 and 1 3 2.

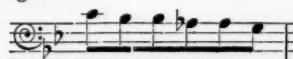
The toying character of the third work yet to be mentioned, namely, the B flat major Fugue of the Second Part, which in such a passage as this:—



seems on the point of losing all claim to be entitled a fugue, appears, also, in the liberties taken with the form of the triple fugue. For instance, in the 33rd bar, at the second bar of the theme, two melodies are suddenly and simultaneously introduced, and these melodies—the one advancing with dignity, in long notes, with heavy steps, the other forcibly through dissonant syncopations and with an upward soaring, both in decided relation to each other—take the toying theme between them:—



The theme, however, deserts them at exactly its most characteristic figure:—



But directly it would produce its full effect, these admonishing parts—now wholly, now partially—reappear. This, indeed, occurs five times, and in the following relations, reckoning from the upper part: 1 2 3, 2 3 1, 2 1 3, 1 3 2, 1 3 2.

Only one of these transpositions occurs in the octave, that being, too, a subordinate transposition (in which the bass retains its part):—



(bar 63), in C minor, but here, in order that it may be more easily perceptible, given in the principal key.

The sole remaining transposition, in which all three themes appear in their entirety (bar 40, B flat major) displays the second transposed a tenth (interval of a third upwards, and the third transposed a twelfth (interval of a fifth) downwards:—



The further transpositions materially injure the integrity of the subordinate themes, especially of the third:—

No. 1.



No. 2.





and are calculated to create a doubt whether we here have a triple, a double (first and second theme) or a single fugue (with two antithetical movements, incidentally introduced and retained as it suits the composer's convenience). The fact, however, of the counterpoint of the octave not being employed would of itself afford no proof as regards the form of the triple fugue, any more than that it does not appear to have been taken into account in the planning of the themes generally, as is especially apparent from some suspicious intervals of a fourth, and an interval of a seventh with a tie underneath, which would give an inversion in the octave:—



The consistent development of three characteristically different themes would, even without the counterpoint of the octave, be sufficient for a triple fugue. Still, on the one hand, the important introduction, and, on the other, the near relation, together with, subsequently, the "step-motherly" treatment of the two subordinate themes, are quite sufficient to keep up the doubt expressed above.

While, when we examine into things more nearly, the counterpoint leaves us in the lurch—where, at the first glance, we thought we were most certain of it—we find it energetically and admirably employed in several simple fugues of the *Clavier bien tempéré*. That the C minor Fugue, No. 2, and the B Fugue, No. 21, of the First Part, are founded upon this kind of counterpoint, has been proved with regard to the former, and mentioned with regard to the latter. But the C sharp major, also, of the First Part, exhibits an extraordinarily fine specimen of the employment of triple counterpoint, which, with those cited above, would be well adapted to replace less excellent examples in our educational books. In this fugue, both antithetical movements, of the second as well as of the third part, are several times retained, while the parts are transposed in the octave whence this passage:—



occurs five times, and that, too, in the relations 1 2 3 (twice), 1 3 2, 3 1 2, 2 3 1 (twice), with the evasion, therefore, of the relations 3 2 1 and 2 1 3, which here follow:—



The reader must imagine the last in F sharp major, or G sharp major.

(To be concluded in our next.)

MARIO AND PATTI.*

Mario has returned at the appointed hour, and been received as a conqueror would not always be received! The house was crowded to the ceiling; crammed in every nook and corner; such a night's receipts had never been known. The entrance of the charming tenor on the stage was the signal for a storm of applause which lasted for more than five minutes; such a reception had never been seen before. When quiet was at length restored, Mario commenced singing, as we have often heard him sing, as if he were at home, with all his accustomed facility, grace, and abandon. Count Almaviva did not appear to recollect that, the same week, he had, for an instant, changed his costume. As it is not the cowl that makes the friar, we must confess that the friar often runs a great risk in adopting another dress.

The evening previously, it was another artist who played the part of Almaviva. What must Rosina have thought on finding herself, in the course of only two days, in the presence of two different Lindors? Mdle. Patti was Rosina on both occasions. On Saturday, she had Gardoni, and, on Sunday, Mario for a lover! What inconstancy! After all, it is the management which is responsible; Doctor Bartolo's ward only did her duty. In this third part, which she tried after the *Sonnambula* and *Lucia*, Mdle. Patti was no less applauded and no less remarkable than in the two others. She had only to give herself up to all her vivacity, all her intelligence; she had only to yield to her instinct as an actress and a singer. Nothing is more easy for an artist of her age, her figure, and her character, than to identify herself with the character of Rosina. We have seen Mad. Julia Grisi, though somewhat less young, give it so naturally as to be accused of a certain amount of exaggeration. This is the only fault with which Mdle. Patti, also, can be reproached. Our French Rosinas have accustomed us to such calm revolts, such moderate accessions of passion, that Spain and Italy always astonish us by the freedom of their demeanour. Conscientious amateurs wanted to know why Mdle. Patti did not adhere to the literal text of her cavatinas and duets? They desire, that, after the lapse of forty years every thing should still be in precisely the same place, and they are right over and over again; but then Mdle. Patti is not wrong in supposing that it is allowable to vary slightly what everyone knows by heart. Everywhere, save in Paris, people are fond of new embellishments, and Mdle. Patti has served us as she has served others. We prefer to have the same things always given us; she will find no difficulty in contenting us.

For the singing lesson, she first sang Eckert's "Echos" (which was called for again), and then "La Calesera," a Spanish *chansonnette*, rapturously encored, and repeated by the young and brilliant vocalist with an *éclat* and an effect of which no words can convey an idea. This evening, *Il Barbieri* will be repeated, and Madlle. Patti will sing a piece which enjoys an immense vogue, and is entitled "Di Qioja insolita." It is translated into French under the title of "Le Bal." Its author is M. Strakosch, her brother-in-law.

* Translated from the *Revue et Gazette Musicale*.

What we said at the very first, concerning the talent and the person of Adelina Patti, as well as concerning her future among us, is in course of realisation. People may object to her for some small details; they cannot relish the combination of her natural endowments, which are so peculiar to her that nothing analogous is to be found anywhere else. She possesses voice, expression, and fascination. In serious parts, she is perfectly simple and touching; in comic ones, she may be a little too lively, but that belongs to her age; she will divest herself of it perhaps too soon.

PAUL SMITH.

Mlle. TITIENS ("on dit") has accepted an engagement for the San Carlo, Naples. She leaves England very shortly to fulfil it, and will not return till the end of March.

Herr JOACHIM left London for Hanover on Tuesday evening—*via* Calais.

EXETER HALL.—The enterprising Mr. G. W. Martin was not likely to allow this week to pass without throwing out some such temptation to the music-loving public from all parts. With his "National Choral Society" at hand, and four of our best oratorio singers disengaged, he was enabled to offer a performance of no ordinary attraction. Handel's *Judas Maccabæus* was a happy choice for more than one reason, and chiefly as containing airs in which Mr. Sims Reeves, tenor for the occasion, never fails to rouse his audience to enthusiasm. On Wednesday night the attendance was immense, and Mr. Reeves—which is invariably the case when he has to stir up the feelings of a crowd—sang his very best. To say nothing of its companions, the famous "Sound an alarm" carried all before it, and was redemanded amid an uproar of cheering and applause. Seldom—never perhaps—has this inspiring piece of musical declamation been delivered more superbly. To Miss E. Wilkinson, who is making evident progress, was allotted the soprano part, which comprises three of Handel's most popular songs ("Pious orgies," "O Liberty," and "Wise men flattering"); to Miss Palmer—always correct and always impressive in sacred music,—the contralto; and to Mr. L. Thomas—one of the youngest, though by no means one of the least talented, of our oratorio singers,—the bass. Several of the choruses were given with equal spirit and precision; and, indeed, with such a host of fresh and vigorous voices it could hardly have been otherwise, under the guidance of a resolute chief. "O Father" (Part I.), and the irresistible "See the conquering hero" (Part III.)—curtailed, by the way, of its preliminary trio for women's voices (solo)—were encored and, like "Sound an alarm," repeated. To conclude, if the performance was not unexceptionable, it offered too many good points not to warrant strong encouragement and very considerable praise. Mr. Martin announces *The Messiah* for next Monday, with Mr. Sims Reeves as tenor.—*Times*, Dec. 12.

HORACE VERNET.—The Emperor of the French on hearing of the relapse of M. Horace Vernet, sent to the illustrious painter, with an autograph letter, the insignia of Grand Officer of the Legion of Honour. M. Horace Vernet has received the last sacraments at the hands of the Curate of St. Germain des Prés, and has hidden farewell to all his friends who surrounded his bed of suffering.

DENNERY v. THÉRIC.—The Imperial Court has just given judgment on an appeal from a decision of the Paris Tribunal of Commerce, in which M. Dennery, manager of the St. James's Theatre in London, was plaintiff, and Mademoiselle Théric, the actress, defendant. In 1861 M. Dennery engaged Mademoiselle Théric to play at his theatre from the 20th of May to the 31st of July, and it was stipulated that she should not take part in any private theatrical performance without his consent. Having been requested to play in Alfred de Musset's *Caprice* with M. Fechter at Lady Molesworth's, on the 20th of July, Mlle. Théric informed M. Dennery of the fact, and asked his permission, which, as she was not wanted at the theatre on that day, was readily granted, and she accordingly accepted Lady Molesworth's proposal. M. Dennery, however, changed his mind two days before the performance was to take place, and gave Mlle. Théric formal notice that she must not play. Mlle. Théric replied that she had accepted the engagement on the faith of his promise, and that she would fulfil it, whatever the consequences might be, and she did so. M. Dennery then commenced proceedings against her before the Paris Tribunal of Commerce, demanding 5,000*fr.* damages, but the demand was rejected with costs, on the ground that Mlle. Théric was justified in playing at Lady Molesworth's by the verbal permission which the plaintiff had given. M. Dennery now appealed against that decision, and the Court, after hearing counsel, confirmed it purely and simply.

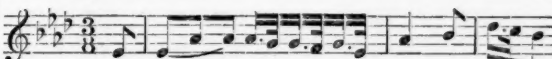
Mlle. TITIENS and Sig. GIUGLINI have been "starring" at Edinburgh. Such a *brouhaha* was probably never known in stilly moral and teratologically particular "Auld Reekie." The *North Briton* is in convulsions. Nevertheless, Mr. and Mrs. Wyndham* have not to complain of bad houses. *Chi sta col loro impara a urlar.*

* Manager and Manageress of the Queen's Theatre.

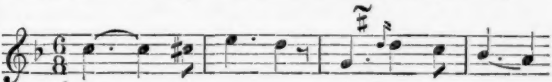
MONDAY POPULAR CONCERTS.

The extra performance on Saturday, (the 8th of the present series), for the Lancashire Relief Fund, was somewhat prejudiced by the weather, which was cruelly unpropitious, and kept a vast number of the "shilling" patrons away; nevertheless, the attendance in the stalls was good, and we understand that upwards of 120 guineas will be contributed.

The programme was one of the best imaginable. Mozart's 6th quartet (in C major—from the Haydn set) formed the subject of a recent leading article in this journal. It is enough, therefore, to say that it was played to perfection by Herr Joachim and his able coadjutors, MM. L. Ries, H. Webb and Piatti. Herr Joachim has been called "Beethoven's High Priest" and "Bach's High Priest;" but is he not equally Mozart's High Priest and Haydn's High Priest? "*Assurément*"—as M. Théophile Gautier said to M. Victor Hugo on the Boulevard Bonnes Nouvelles. The pianoforte Sonata was Beethoven's delicious Op. 26, in A flat:—



Mr. Hallé was in fine play, and the Sonata—the "*Marcia funebre sulla morte d'un Eroe*" especially—pleased as it always does. Nevertheless, faultless as the manipulation, we should have preferred the *finale* a little slower. It is marked "*allegro*," not "*presto*," still less "*prestissimo*." Herr Joachim's solo (this time accompanied by Mr. Benedict on the fortepiano) was the *adagio* from Spohr's Ninth Concerto (D minor):—



Spohr introduces this and the Seventh Concerto of Rode (A minor) with a second violin part as substitute for the orchestral accompaniments, in his *Great Violin School*,* and remarks as to the style in which both should be played. He would like to have heard *his own* concerto played by Herr Joachim, who on the present occasion transported his audience with the *adagio*, and was called upon, *viva voce*, to repeat it. Mendelssohn's Andante with variations in B flat, for two performers on one pianoforte (MM. Hallé and Pauer) was admirably played and a genuine treat—just as it was in 1859, on one of the first "Mendelssohn Nights," when originally introduced at the Monday Popular Concerts by Messrs. Benedict and Lindsay Sloper. Touching this charming piece more will be found in another column. The trio which brought the concert to an end was Beethoven's gorgeous Op. 97, in B flat—the "Rodolphe Trio," as *The Athenæum* styles it (executants, Hallé, Joachim and Piatti). This great work—the sixth and last of Beethoven's pianoforte trios—was dedicated by the composer to the Archduke Rodolphe, upon whom he conferred so many similar favours, and among others the sonata in G, for pianoforte and violin, Op. 96, the work which immediately preceded the Trio in B flat (as the *Lieder-Kreis*, Op. 98—dedicated to Prince Lobkowitz, Duke of Raudnitz, to whom, so many years previously, the first six quartets, Op. 18, had been inscribed—immediately followed it) in the order of publication. It was produced shortly after the 7th and 8th symphonies (about 1814-15), preceded the 9th Symphony, the later sonatas, the Mass in D, and the last five quartets, and is one of the brightest and most splendid examples of Beethoven's so-called "Second Period," at its zenith.

The singers were Miss Banks and Mr. Santley. The former gave Glinka's "Sleep, thou infant angel," in the first part, and in the second, two *Lieder*—"Who is Sylvia?" and "Hark, hark, the lark"—rightly described as "two of Schubert's most genuine musical illustrations of the poetry of Shakspeare." Mr. Santley gave "The Colleen Bawn" (*Lily of Killarney*), and "The Bellsinger"—Benedict and Wallace. Both lady and gentleman sang their best.

The ninth and finale concert of the ante-Christmas series took place on Monday night. Among other attractions there was Mr. Sims Reeves, whose classical singing has had so marked an influence on the success of these entertainments from their earliest institution, and who was received, as he invariably is, with enthusiasm. It was also the last appearance of Herr Joachim, whose engagement at the Hanoverian Court has necessitated his immediate departure from England. The quartet and solo-playing of this gentleman have been the chief topics in musical circles since the concerts were resumed in October; and his performances of Bach's violin solos—to speak of nothing else—have given a special tone to the season. That they will be remembered with delight and anxiously looked forward to again in the summer of

* Of which both Messrs. Ashdown and Parry and Messrs. R. Cocks and Co. have published translations.

1863 may be concluded without reserve. Herr Joachim, having created a new and universal taste for the music of Bach, has imposed upon himself the honourable duty of standing forth as modern champion to the greatest and most profound of the elder German masters. He is now Bach's apostle no less than Beethoven's, and, happily, quite equal to the task of representing both with dignity. The other players in the quartet were MM. Ries, H. Webb and Piatti; the other singer was Madame Florence Lancia; the pianist, Mr. Charles Hallé. We append the programme, which yielded in interest to none of its 111 precursors:—

PART I.

Quartet in D Minor (strings)	Schubert.
Prrière et Barcarolle (l'Etoile du Nord)	Meyerbeer.
Songs "Stars of the summer night"	Molique.
Sonata in A flat, Op. 39, for pianoforte alone	Weber

PART II.

Selections from Sonata, in B minor, for violin alone ...	Bach.
Song, "The Message"	Blumenthal.
Song, "The merry Flower Girl"	G. A. Osborne.
Sonata, in A, dedicated to Kreutzer, for Piano and violin	Beethoven.
Conductor	Mr. BENEDICT.

There was not a flaw in the entire performance. No more perfect quartet-playing than that of Schubert's "D minor" (the most imaginative and admirable, perhaps, of all his instrumental compositions) has been listened to, even at the Monday Popular Concerts; Mr. Hallé has never displayed more consummate ability than in the romantic and truly beautiful sonata of Weber; Mr. Sims Reeves threw a world of feeling into the graceful songs of Herr Molique (from a set of six, dedicated to himself), and was compelled to repeat M. Blumenthal's pretty "Message;" and Herr Joachim in the "Sarabande" and "Bourrée," from Bach's second solo sonata, produced the accustomed extraordinary sensation. Being, as a matter of course, unanimously called upon to produce some other movement from the same source, Herr Joachim did so with the heartiest goodwill. About to take leave for so long a period of one of the most thoroughly musical audiences before whom he had probably ever appeared, the gifted Hungarian violinist played as though he felt it, and created an impression not easy to be effaced. Madame Lancia, too, seemed inspired by the occasion, imparting more than ordinary expression to the prayer and barcarole from Meyerbeer's opera, and more than ordinary spirit to Mr. Osborne's lively little song. About the "Kreutzer" duet of Beethoven—the executants being MM. Hallé and Joachim—we need say no more than that it was the culminating point of one of the most stirring and exciting concerts ever held in St. James's Hall. The crowd was so enormous that several hundreds of persons were sent away for whom it was impossible to find even standing room; and, though the rows of stalls were very considerably increased in number, the extra chairs, placed in every direction, to accommodate late comers, almost choked up the avenues. And this, too, at a concert exclusively devoted to quartets, sonatas, and solo songs, the 112th in the space of little more than three years!

The Monday Popular Concerts are to be resumed on the 12th of January, 1863.

HANOVER SQUARE ROOMS.

A well-known *entrepreneur*, Mr. J. Russell, has advertised for some days past a series of three miscellaneous concerts in the Hanover Square Rooms—the first of which took place on Wednesday night. The programme was on this occasion just of that character most likely to attract the visitors to London at this particular period, and the singers and players were numerous and strong enough to give it due effect. The direction being vested in Mr. Land was a sufficient guarantee that the entertainment would be excellent of its kind; and by no means its least agreeable features were two familiar glees by Horsley and Webbe, in the first of which (encored) Mr. Land was associated with Messrs. Baxter, Cumming, and Winn; in the second, by the same gentlemen, with the addition of Miss Wells. The solo singers included Madame Gassier, so long famed as a vocalist of the florid and brilliant type; Mdle. Marie Cruvelli, the contralto, whose improvement in voice, style, and execution was noted last season at more than one concert in Exeter Hall and elsewhere; Herr Hermanns, whose loud-toned "bass" has on several occasions, at Her Majesty's Theatre, given sonority to the sepulchral music of the Commendatore; Mr. Swift, one of our most genuine English tenors, with a voice that alone should make his fortune; and last, not least, Mdle. Amelia Corbari, known and esteemed by all frequenters of the Royal Italian Opera, and who now by her thoroughly artistic rendering of the great soprano scene from *Der Freischütz* showed herself mistress of a style for which she had not previously obtained credit. To each of these—Mr. Swift suffering from hoarseness, excepted—was allotted a solo air; two or three concerted pieces being also set down in which their respective talents were combined. The vocal music, unaccompanied by anything else, would have made a capital entertainment of the

sort, more especially at this busy time. But Mr. Land—or Mr. J. Russell (to whichever of the two we are indebted for this musical feast)—was lavish in providing for the gratification of his patrons. A Polish pianist of the "bravura" school, M. Frederic Boscovitch by name, at three different intervals, gave no less than seven of his own compositions—"Songs of Sirens," "Prêtres," "Mameluke dances," "Amazons' Marches," &c.,—which he played *con amore* and to the evident satisfaction of his hearers, who recalled him at the end of the first "service." Better (far better), M. Sainton, the genuine "Emperor" of French violinists, played one of his own admirable fantasias in his own admirable manner, and (which was the most extraordinary display of the evening) a duet for violin and double-bass, with Signor Bottesini—incomparable master of the last-named, in most other hands, ungrateful instrument (that is, of course, away from its proper place in the orchestra). This duet from the pen of Signor Bottesini himself is an extremely clever, ingenious, and effective composition, exhibiting to eminent advantage the capabilities of both instruments, and revealing a talent for combination which belongs only to the highest musicianship. The execution on either hand was really wonderful, the surprise and delight of the audience being manifested in repeated bursts of applause and a loud "recall" for the performers. Notwithstanding his long absence it was clear that Signor Bottesini had not been forgotten. When we left there was still more music, both vocal and instrumental, to follow; but enough has been said to give some idea of the varied attractions of the programme. The accompanists were Messrs. Land, Hargitt, O. Williams, and Bottesini.

The second concert took place on Thursday afternoon, and began with a selection from Beethoven, which included the canon (quartet) from *Fidelio*; the violin romance in F (played to perfection by M. Sainton); "In questa tomba" (extremely well suited to the voice of Mdle. Marie Cruvelli); the "Savoyard" and "The stolen kiss" (which Mr. Sims Reeves has made famous at the Monday Popular Concerts, and in which Mr. Swift by no means unworthily emulated his preposterous contemporary); an air to Italian words, "Dimme ben mio," which fell upon Mdme. Gassier; and the *Moonlight Sonata*, upon which M. Boscovitch fell diagonally. The Peshian pianist is less at home in Beethoven, although it was his second appearance in London, and at his first he was styled wrongly, it would appear, Polish instead of Peshian. The second part comprises another fantasia for the double-bass (*Sonnambula*—the night before it was *Lucia*), miraculously manipulated by Signor Bottesini, who was recalled; a German song (von Schaffer), attributed to Herr Hermanns, whose voice has occasionally the Formesian tone; some pianoforte solos by M. Boscovitch, composed by M. Boscovitch, who was more at home in Boscovitch; *Lieders* Le Dessauer and Schubert attributed to Mdle. Cruvelli; the drinking song from *Macbeth*, to Mdme. Gassier; the "Carnaval de Venise" on the double-bass, "by desire," and Signor Bottesini. The accompaniments were as on the preceding evening.

The third and last concert took place on the same evening with a miscellaneous programme. The same singers and players took part, with the exception of M. Boscovitch (who was at home). The pianist never was one of a more serious cast, namely, Herr Ernst Pauer, who, united with M. Sainton, gave a superb performance of the Kreutzer Sonata, and played two graceful pieces of his own ("La Cascade" and "Galop de Concert") in most brilliant style. M. Sainton also charmed the audience with his capital fantasia or airs from *Rigoletto*; Signor Bottesini gave another of his wonderful solos, and (by desire) his duet for violin and double-bass was repeated. Mdle. Corbari appeared for the second time, and made as favorable an impression as before with the Cavatini from *Maria de Rohan*; while to the singers we have already named were allotted a well-varied selection of pieces from Italian and German composers, which were all executed more or less to the satisfaction of the audience.

Such varied attraction as these concerts presented, would, one might have thought, have drawn more numerous audiences to the elegant rooms in Hanover Square.

CONCERTS OF NATIONAL MELODIES.—The concert given on Thursday—a consequence of the success of the preceding concert—attracted even a larger audience, in spite of the very indifferent state of the weather? The addition of Mr. Sims Reeves's name, we may presume, made all the difference. The programme was, so to speak, milder and briefer than the former, and the Irish element was not so much in excess. Mr. Reeves, we need hardly say, was the special feature. He gave "My own, my guiding star," "My pretty Jane," and, with the chorus, Purcell's "Come, if you dare." He was in splendid voice, and sang with immense effect, all his pieces being encored. He, however, only consented to repeat the song from *Robin Hood*. Miss Banks was encored in the old ballad "On the banks of Allan Water," and Miss Palmer in "Terence's Farewell"—both well sung. The choir were more applauded in the "Blue bells of Scotland" (arranged by Neithardt). "The Minstrel Boy," (with accompaniments of the twenty harps), and

"Rule Britannia," the first two being enthusiastically redemanded. Mr. Aptommas was encored in his harp fantasia on Scotch Melodies, when he played his Welsh Solo "Ar Hyd y nos." These concerts appear to have strong fascinations for a certain class of the public, and, with a little more care and judgment in the management, promise to restore themselves into a special attraction.

EGYPTIAN HALL.

The large room in which the late Mr. Albert Smith so often recorded his Ascent of Mont Blanc has been restored to brilliant condition by Mr. Edmund Yates, who has opened it for a new entertainment, given by himself and Mr. Harold Power. Under the superintendence of Mr. W. Beverley the portion of the room occupied by the audience has been transformed into the semblance of a spacious conservatory, profusely adorned with artificial flowers. A servant in livery attends to direct the visitors to their places, and every detail in the arrangement is marked by an appearance of elegance and comfort. The stage remains in its former place, and has been furnished by Mr. W. Beverley with two beautiful scenes, one representing a drawing-room and the other a sea-side view with moveable billows, respectively illustrating the two sections of the entertainment, which goes by the general name, "Mr. Yates's Invitations."

The first section of the entertainment is entitled the *Evening Party*. Mr. Yates, who appears in *proprâ personâ*, is awaiting the arrival of his guests, and is soon joined by Mr. Harold Power, with whom a discussion ensues as to the sort of recreation which is to be provided. Next arrive several musical amateurs, Dr. Dobell Dee, Baron Yödel, and Mr. D. Tweedle; but these are all outshone by a Mr. Goodrych, strong in the possession of an "ut de poitrine." In spite of his transcendent genius Mr. Goodrych is interrupted by Jack Bagot, a professed "funny" vocalist, who sings a description of "London Society." What is called "A quiet evening with a little music" being thus illustrated, Mr. Yates proceeds to the description of the "Regular Evening Party," and recounts a contest between Paterfamilias and the female members of his household, the latter of whom are resolved on giving an evening party, while the former is strongly opposed to everything of the sort. The ladies are triumphant, and the festivity takes place. Prominent among the guests are Miss Ferrers, the belle of the ball, and a bashful young gentleman, and the arrival of a number of theatrical notables allows Mr. Power an opportunity of displaying his imitative talent. Jack Bagot, the funny man, again makes his appearance, and the evening terminates with a song about "London Bandits" of the present day.

In the second portion of the entertainment, which is entitled the "Sea-side," Messrs. Yates and Power are supposed to retire to an imaginary watering place, and don a costume suitable to the sands. Their emigration gives occasion for a description of two doctors of opposite schools, one of the bluff, grumpy type associated with the memory of Abernethy; the other, the mincing, insinuating gentleman, who is supposed to be particularly adapted to ladies and children. Jack Bagot, of facetious celebrity, and Miss Ferrers, the beauty, and the bashful young man are shown under the influence of sea breezes, and a song entitled "Bubbles of the Day" concludes the whole. The verbal description of the several personages is greatly enlivened by an admirable series of sketches by Messrs. John Leech, Frith, and Marcus Stone, and are exhibited in a portfolio.

The labours of Mr. Edmund Yates and Mr. Harold Power are generally so divided that the task of impersonating and describing falls to the lot of the former, while the songs are awarded to the latter. This division is not strictly followed throughout, for Mr. Harold Power not only gives some imitations of London actors, but occasionally delivers part of the lecture. He shines most in his comic songs and imitations, while Mr. Yates is a finished illustrator of life and character, firmly adhering to the principle of Mr. Albert Smith, in presenting various types of character to his audience without becoming an actor. There is no change of dress, save from the costume of an evening party to that of the sea-side; but the various personages are vividly shown, and it is doubtful whether Mr. Yates deserves most praise for the literary composition of his entertainment, or his skill in embodying his own creations.

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